

surpassing the more publicized problems of residual acidity, light levels, and other environmental factors.

The 105 mm hardware is expensive, probably too expensive for archival map collections. However, it should be realized that the initial cost represents but a small fraction of the ultimate cost of restoring original documents. Moreover, in some engineering and architectural offices, in some municipal, provincial, or federal government departments, 105 mm equipment is already operating. If this equipment is not being used twenty-four hours a day, could it not be made available for the microfilming of maps? Surely agreements can be achieved to make this equipment available for the preservation of Canada's cartographic heritage.

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## **Atlantic Conservation Centre Course**

A course and seminar on basic conservation and care of historical and artistic work on paper was given by the Atlantic Conservation Centre at Moncton from May 20th to 29th, 1975, under the direction of the regional director, Mr. Roger Roche. In a series of lectures and workshops, staff technicians from archives, galleries and museums in the Atlantic Provinces were introduced to the fundamental principles and applications of conservation methodology. The course lasted six days and was followed by a three-day seminar attended by archivists, curators, librarians and management staff who were informed of the techniques and services of conservation and the role of the conservator in their institution.

The lecturers consisted of two resident conservators, Mr. Roger Roche and Mr. Bill Brydon; four members of the Canadian Conservation Institute in Ottawa, Ms. Mary Lou Florian, biologist, David Dudley, conservator, Ms. Michele LaRose and Glen Sisk, second year students in training; Louis Nadeau, photographer with the New Brunswick Archives, and Mr. Tom Duncan, conservator with the New England Documentation Centre in North Andover, Massachusetts.

The course commenced with a tour of the Conservation Centre facilities which included familiarization with the equipment and techniques used by each department of conservation, Fine Art, Archaeology, Ethnology and Paper. Each participant was provided with literature to supplement the lectures and a basic working kit for use during and after the course. The six-day programme was designed to give those in attendance a general history of paper, its composition and fabrication, factors affecting

preservation, and the means of preventing or reducing further deterioration by the practical application of conservation methods.

Lectures, often supplemented by slides or films, were given on the following subjects:

- Introduction to paper, history, composition and physical properties;
- Paper deterioration, causes and remedies;
- Principles of conservation as applied to paper;
- Techniques of paper conservation;
- Acidity, pH measurement and deacidification techniques;
- Lamination, materials and procedures;
- Washing, bleaching and stain removal;
- Adhesives, sizing and tear repairs;
- Rare book conservation;
- Basic repairs, cleaning and aftercare of books;
- Fine Art work on paper, preservation;
- Conservation of historical photographic collections;
- Emergency procedures in case of flood, fire and other disasters.

After each lecture the participants were given a practical demonstration of conservation techniques; they also had an opportunity of treating the documents which they had brought from their own institutions. During these workshop sessions the following conservation procedures were performed:

- Examination and documentation of works of art;
- Dry cleaning, removal of pressure-sensitive tape by solvent and mechanical means;
- Adhesive removal and flattening;
- Application of deacidification and lamination techniques;
- Application of bleaching and stain removal;
- Adhesive preparation, sizing, and tear repair;
- Pamphlet making;
- Basic book repairs;
- Matt cutting and mounting;
- Treatment of daguerreotype.

The lecture-workshop sessions ended with a discussion of the course content and how it related to the requirements of individual institutions. The value and role of the technician in the field of conservation were emphasized especially in arresting deterioration by recognizing the symptoms, and undertaking basic conservation treatment before more specialized work becomes necessary. Technicians were advised, however, to realize their limitations at all times, to consider the possible difficulties before commencing treatment, and to seek advice from more experienced conservators should serious problems arise.

Upon the conclusion of the course, a three-day seminar began with professional and administrative personnel as well as the technicians in attendance. Talks on a variety of subjects were given for the benefit of the non-technical participants thus providing them with an opportunity of evaluating the concept and practice of conservation and the advantages of such expertise for their own collections. Information was available on equipment, materials and sources of supply needed for the establishment of a small conservation laboratory. The ensuing discussion touched on the conservation requirements of the Atlantic provinces, the nature of work currently being done, and methods for coping with future problems. The suggestion was made that if the provision of training courses continued, it would be possible for institutions to practice the fundamentals of conservation treatment themselves. However, since conservation was needed in areas other than paper, for instance, fine art, archaeology, ethnology, textiles, furniture and so forth, it was impossible to predict when the next paper seminar could be held. It was felt that if one seminar in each area could be given each year, conservation knowledge and practice could be disseminated in as many areas as possible.

The technicians who participated in the course and seminar were asked to evaluate the experience and to suggest modifications for future programmes. Reaction to the lecture-workshop format and the practical demonstrations was generally favourable. Some participants, however, felt that too much emphasis had been placed on paper conservation, and suggested that the programme be divided into three sections with archival, library material and fine art works on paper offered as individual courses. Nevertheless, all those attending the course recommended that the lecture-workshop format be continued in the future.

It is worth noting that the Atlantic Conservation Centre plans to develop a seminar on wood conservation, including furniture, ethnology and underwater archaeology, in the near future, to be held partially at Moncton and at King's Landing, New Brunswick.

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